

# COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

**General Information.**

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art/Art History
- c. Is there a change in "ownership" of the course? YES  NO   
 If YES, what college/department will offer the course instead? \_\_\_\_\_
- d. What type of change is being proposed?  Major  Minor<sup>1</sup> (place cursor here for minor change definition)
- e. Contact Person Name: Jensen Email: Robert.Jensen@uky.edu Phone: 7-2336
- f. Requested Effective Date:  Semester Following Approval  Specific Term<sup>2</sup>: \_\_\_\_\_

**Comment [OSC1]:** Excerpt from SR 3.3.0.G.2  
**Definition.** A request may be considered a minor change if it meets one of the following criteria:  
 a. change in number within the same hundred series\*;  
 b. editorial change in the course title or description which does not imply change in content or emphasis;  
 c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s);  
 d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;  
 e. correction of typographical errors.

\*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

**2. Designation and Description of Proposed Course.**

- a. **Current Prefix and Number:** A-H 342 **Proposed Prefix & Number:** A-H 342
- b. **Full Title:** A-H 342 Studies in American Art (Subtitle required) **Proposed Title:** Modern American Art & Visual Studies (Subtitle required)
- c. **Current Transcript Title** (if full title is more than 40 characters): Studies in American Art
- c. **Proposed Transcript Title** (if full title is more than 40 characters): Modern American Art & Visual Studies

- Current Cross-listing:**  N/A OR  Currently<sup>3</sup> Cross-listed with (Prefix & Number): \_\_\_\_\_
- Proposed –  ADD<sup>3</sup> Cross-listing (Prefix & Number): \_\_\_\_\_
- Proposed –  REMOVE<sup>3,4</sup> Cross-listing (Prefix & Number): \_\_\_\_\_

**e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>5</sup> for each meeting pattern type.**

Current: 3 hrs. Lecture \_\_\_\_\_ Laboratory<sup>5</sup> \_\_\_\_\_ Recitation \_\_\_\_\_ Discussion \_\_\_\_\_ Indep. Study \_\_\_\_\_

\_\_\_\_\_ Colloquium \_\_\_\_\_ Practicum \_\_\_\_\_ Residency \_\_\_\_\_

<sup>1</sup> See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.

<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

<sup>5</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

# COURSE CHANGE FORM

Clinical

Research

\_\_\_\_\_ Seminar    \_\_\_\_\_ Studio    \_\_\_\_\_ Other – Please explain: \_\_\_\_\_

*Proposed*    3 hrs. Lecture    \_\_\_\_\_ Laboratory    \_\_\_\_\_ Recitation    \_\_\_\_\_ Discussion    \_\_\_\_\_ Indep. Study

\_\_\_\_\_ Clinical    \_\_\_\_\_ Colloquium    \_\_\_\_\_ Practicum    \_\_\_\_\_ Research    \_\_\_\_\_ Residency

\_\_\_\_\_ Seminar    \_\_\_\_\_ Studio    \_\_\_\_\_ Other – Please explain: \_\_\_\_\_

f. **Current Grading System:**     Letter (A, B, C, etc.)     Pass/Fail

*Proposed Grading System:*     Letter (A, B, C, etc.)     Pass/Fail

g. **Current number of credit hours:**    3    *Proposed number of credit hours:*    3

h. **Currently, is this course repeatable for additional credit?**    YES     NO

*Proposed to be repeatable for additional credit?*    YES     NO

*If YES: Maximum number of credit hours:*                            May be repeated under different subtitle to a maximum of six credits.

*If YES: Will this course allow multiple registrations during the same semester?*    YES     NO

i. **Current Course Description for Bulletin:**

Readings, research and discussions in a lecture format on American visual arts in one or more of the following contexts: colonial America, ante-bellum America, the Gilded Age, 20<sup>th</sup> c. Modernism, the Depression, and America during the Cold War. May be repeated under a different subtitle to a maximum of six credits. Prereq: A-H 106 recommended

*Proposed Course Description for Bulletin:*

According to the subtitle, this course examines various aspects of American art and visual culture in their social, political, and aesthetic contexts during the 20<sup>th</sup> and early 21<sup>st</sup> centuries. Topics range from the traditional fine arts media to photography, advertising, film, and various forms of popular culture. May be repeated under a different subtitle to a maximum of six credit hours. Prereq: A-H 101 or A-H 106 recommended.

j. **Current Prerequisites, if any:**    A-H 106 recommended

*Proposed Prerequisites, if any:*    A-H 101 or A-H 106 recommended

k. **Current Distance Learning (DL) Status:**     N/A     Already approved for DL\*     Please Add<sup>6</sup>     Please Drop

\*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box ) that the proposed changes do not affect DL delivery.

i. **Current Supplementary Teaching Component, if any:**     Community-Based Experience     Service Learning     Both

<sup>6</sup> You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

# COURSE CHANGE FORM

Proposed Supplementary Teaching Component:

Community-Based Experience

Service Learning

Both

2. Currently, is this course taught off campus? YES  NO   
Proposed to be taught off campus? YES  NO

4. Are significant changes in content/teaching objectives of the course being proposed? YES  NO

If YES, explain and offer brief rationale:

Formerly, A-H 342 covered American art from the Colonial period to the present. We do not currently have the faculty to teach 18<sup>th</sup> and 19<sup>th</sup> century American art. These topics may be covered in different versions of A-H 339 and A-H 340, which are period rather than geographic-based courses. A-H 342 will now concentrate exclusively on 20<sup>th</sup>-century American art and visual culture.

## 5. Course Relationship to Program(s).

- a. Are there other depts and/or pgms that could be affected by the proposed change? YES  NO

If YES, identify the depts. and/or pgms: \_\_\_\_\_

- b. Will modifying this course result in a new requirement<sup>7</sup> for ANY program? YES  NO

If YES<sup>7</sup>, list the program(s) here: \_\_\_\_\_

## 6. Information to be Placed on Syllabus.

- a.  Check box if changed to 400G or 500. If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

<sup>7</sup> In order to change a program, a program change form must also be submitted.

# COURSE CHANGE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: A-H 342  
 Proposal Contact Person Name: Jensen Phone: 7-2336 Email: Robert.Jensen@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
<i>ADT</i> College of Fine Arts Curriculum Comm	<i>9/4/2010</i>	<i>Ben Beathos 17-4081 beathos@uky.edu</i>	<i>Ben Beathos</i>
	<i>9/10/11</i>	<i>Jane Johnson 1-7-117091 jjohnn@email.uky.edu</i>	<i>Jane Johnson</i>
		<i>/ /</i>	
		<i>/ /</i>	
		<i>/ /</i>	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council	UC sent proposal to Senate Council on November 10, 2011		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:  
 \_\_\_\_\_

<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Rob Jensen  
Tu-Th 9:30-10:45  
Office hours: Thursdays 1:00-3:00  
or by appointment

A-H 342.001  
Fall 2011  
Phone: 257-2336  
Robert.Jensen@uky.edu

## **Modern American Art & Visual Studies: Art and Photography in 20<sup>th</sup>-Century American Art**

### **Course description**

According to the subtitle, this course examines various aspects of American art and visual culture in their social, political, and aesthetic contexts during the 20<sup>th</sup> and early 21<sup>st</sup> centuries. Topics range from the traditional fine arts media to photography, advertising, film, and various forms of popular culture. *May be repeated under a different subtitle for a maximum of six credits.* Prereq. A-H 101 or A-H 106 recommended.

### **Course goals/objectives**

Throughout the 20th century there has been a close connection between the evolution of photography as an art form and developments in the other visual arts in the United States. This course explores these relationships from the beginning of the 20th century with pictorialism to the most recent American art produced either in or closely related to the photographic medium. Along the way, students will read some of the major critical essays on photography published in English during the 20th century. By the end of the semester students should have a clear understanding of the history of 20<sup>th</sup> century American art and photography, be familiar with the writings of some of the major theorists in the field, and understand some of the ways in which photography has influenced the larger societal perception of art in America during the 20<sup>th</sup> century.

### **Learning outcomes**

1. Able to distinguish key periods in the history of 20<sup>th</sup>-century American art and photography.
2. Acquire key concepts and terms basic to the study of 20<sup>th</sup>-century photography and the other visual arts.
3. Develop skills in reading and interpreting both the historical and theoretical literature on photography, and more generally, on 20<sup>th</sup>-century American culture and art.
4. Demonstrate ability to distinguish argument from evidence and primary evidence from secondary evidence.
5. Reinforce ability to communicate ideas about works of art and their interpretations in oral and written form.
6. Increase comprehension of all forms of visual information.

### **How to achieve the learning outcomes**

Active participation in this course is a must for success. This means keeping up with the assigned readings, coming to class, participating in class discussions, and asking questions,

either in class or outside class, if points in the lecture and class discussions are unclear, or if one is having difficulty understanding certain assigned readings. Some of this literature will be very difficult to master, so one cannot approach this material too casually. I want every student to do well in this class, to learn as much as you are able. This means coming to class. If one is still having difficulties, it is essential that one speak either to me after class or during my office hours or by appointment. I am also very willing to converse by email, which I read and answer daily.

**It is very important for students to have and to use the email account they have submitted to the university as their primary email address. I will be communicating with students through Blackboard and it is the student's responsibility to keep abreast of any information, etc. conveyed through these emails.**

### **Course requirements**

Students will be required to write three essays (5-7 pages each), two as midterms and one as a final exam essay. The essays are designed not only to test your knowledge of the works and ideas discussed in class, but are also meant to reflect your understanding of the reading assignments. So it is in the student's best interest to keep up with the readings.

Each essay represents 30% of the final course grade. The final 10% will be based on class attendance, participation, and brief, reading related assignments.

**Note: in order to pass this course, you must complete each of the three writing assignments. Failure to do so will count as an "E" regardless of your grade average on your other work.**

The three term essays will be graded according to four basic components: quality and clarity of the paper's arguments; comprehension of class lectures; comprehension of relevant readings; and quality of the presentation (grammar, note style, etc.). These expectations will be clearly articulated on the assignment prompt sheet. Each component of the essays will be scored on a scale of 25=A to 13 or lower=E. The total of the component scores will be the final score for the assignment: 90-100=A; 80-89=B; 70-79=C; 60-69=D; 59 or below=E. At the end of the semester I will curve the final letter grade depending upon overall class performance (so it is possible, for example, that averages in the high 80s might earn an "A"). In cases of borderline grades, I will look at student performance over the course of the semester and reward improvement, but I will also penalize for significant declines in student performance. All undergraduates will receive a midterm evaluation grade based on the above criteria.

Midterm essay schedule:   October 5<sup>th</sup>  
  November 9<sup>th</sup>  
  December 13<sup>th</sup>

On each of these due dates, your papers must be posted on Blackboard by 5:00pm. Late postings will be penalized (the later the submission the greater the grade penalty).

## **Course policies:**

### **1. Classroom behavior**

Laptops are permitted for the purpose of note taking on non-exam lecture days. Students may also bring voice recorders to class. No other electronic device may be used during class lectures. Students found using their laptops for non-course related activities (email, Facebook, etc.) will be asked to leave the class and will lose their laptop privileges. I have little tolerance for late arrivals because they are so disruptive to the other students. If persistent lateness occurs, I will not allow late arriving students into class. Please avoid disruptive behavior during class, including talking, reading the newspaper, or sleeping. I will ask students to leave class if I observe any of these activities.

This course follows University rules in regard to academic integrity, including plagiarism on paper assignments.

### **2. Academic accommodations due to disability**

If you have a documented disability that requires academic accommodations, please see me as soon as possible after class or during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 7-2754, email address: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

### **3. Attendance and submission of late papers.**

I have decided this year against using a mandatory attendance policy. As always, it is in the best academic interests of students to come to class. Much of the material required to perform successfully on the essays will only be found in class lectures, so the more classes a student misses the greater likelihood they will perform poorly in the course. It is never a good idea to miss class, regardless of the subject. But art history courses especially require attendance, because information and images will be presented and discussed in class that are not otherwise available. New material will appear in every class and much of what I am interested in talking about will not be found in the readings or is easily accessible elsewhere. However if I feel that students are missing class too often or in too great a numbers I reserve the right to take roll at any time and to penalize students who happened to miss class that day.

If you should miss turning in your paper for any reason, it is your responsibility to explain why and to arrange for a late submission. Remember that in order to pass this class all papers must be submitted.

## **Course materials**

There is no textbook for this course. All reading assignments for this course will be available on Blackboard. However, most of the readings on Blackboard will be taken down after several weeks, so it is important that students visit the Blackboard shell for this course regularly. Even if time is currently available, the readings may be downloaded to your personal computer for later use. Although students almost never do all the readings

for my courses, I work hard to find interesting, challenging, and readable (not always easy to find!) texts about photography and American art. On the papers I will look for evidence not only of comprehension of class lectures and discussions, but also the readings. The more students read for the class the better they will do.

I am not asking students to memorize images for this class. Therefore I will not be posting lecture images to ArtStor. However, ArtStor over the last several years has significantly expanded its holdings of contemporary art, so if you wish to review or to see more work by an artist, I warmly recommend beginning with ArtStor.

## Course Outline

### Syllabus

#### Unit I. Photography as Art

Read for this unit: Susan Sontag, *On Photography*

#### 1. Introduction: The idea of American exceptionalism and photography

Background reading: Reese V. Jenkins, "Technology and the Market: George Eastman and the Origins of Mass Amateur Photography" and John Szarkowski, "Photography and America"

#### 2. Historical overview of 20<sup>th</sup> century American art

#### 3. Photography's ontology

John Szarkowski, "The Photographer's Eye"; André Bazin, "The Ontology of the Photographic Image"; Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility"; Terry Barrett, "Photographs and Contexts"; Roland Barthes, "The Photographic Message"; Roland Barthes, "Rhetoric of the Image"

#### 4. Early cinema

Lynda Nead, "Velocities of the Image"; Gilbert Seldes, "The Keystone the Builders Rejected," from *The 7 Lively Arts*, 13-34; Vachel Lindsay, "California and America," from *The Art of the Moving Picture*; and Tom Gunning, "The World as Object Lesson"

#### 5. Advertising

Presbrey, "Advertising as a Social Force"; French, "Moral and Esthetic Elements" and "Art and Advertising"; Fifth Annual of Advertising Art (1926); Jackson Lears, "Uneasy Courtship: Modern Art & Modern Advertising"; and Vance Packard, "Introduction" in *The Hidden Persuaders*



## **6. American modernism**

Daniel Joseph Singal, "Toward a Definition of American Modernism"; Roeder, "What Have Modernists Looked At?"; Wanda Corn, "Spiritual America" and "Americanisme," from *The Great American Thing*, pp. 3-89

## **7. From pictorialism to 'straight' photography**

Peter C. Bunnell, "Pictorial Photography"; Jonathan Green, "Alfred Stieglitz and Pictorial Photography," [Introduction] to *Camera Work: A Critical Anthology*, 9-23; Alan Trachtenberg, "Camera Work/Social Work" from *Reading American Photographs*; Allan Sekula, "The Invention of Photographic Meaning"; and Marius de Zayas, "Photography" and "Photography and Artistic Photography"

**First paper assignment due October 5<sup>th</sup> at 5:00pm**

## **Unit II. Art and Society**

### **1. Machines in the Garden**

Ulrich Keller, "Photojournalism around 1900"; Wanda Corn, "Spiritual America," Lewis Mumford, "Assimilation of the Machine," from *Technics and Civilization*; and Mathew Baigell, "American Art and National Identity: The 1920s"

### **2. Troubles in Paradise**

Alan Trachtenberg, *Reading American Photographs*, pp. 231-290; Jonathan Harris, "The Depression and the New Deal: Artistic Production in the Early 1930s," in *Federal Art and National Culture*, 1-12; Allan Sekula, "Reading the Archive: Photography between labour and capital"; John Tagg, "Melancholy Realism: Walker Evans' Resistance to Meaning"

### **3. Cinema and Photography**

Stanley Cavell, "Introduction: Words for a Conversation," and chapter 1, "Cons and Pros: *The Lady Eve*," in *Pursuits of Happiness. The Hollywood Comedy of Remarriage*

### **4. The Forties in American High Culture**

David and Cecile Shapiro, "Introduction" in *Abstract Expressionism. A Critical Record*, pp. 1-30; and Clement Greenberg, "Avant-Garde and Kitsch"

### **5. The Family of Man**

Roland Barthes, "The Family of Man"; Edward Steichen, Excerpts from *The Family of Man*; Harold Rosenberg, "The American Action Painters," in *Abstract Expressionism*, pp. 75-85;

## 6. Images of Deceit

Excerpts from Daniel Boorstin, *The Image*; Marshall McLuhan, "Introduction" and "The Medium is the Message," from *Understanding Media*; and Allan Sekula, "Dismantling Modernism; Reinventing Documentary"

Recommended reading: Walter Lippmann, Excerpts from *Public Opinion* (1922); Edward Herman and Noam Chomsky, "Manufacturing Consent: A Propaganda Model," from *Manufacturing Consent* (1988)

**Second writing assignment due November 9<sup>th</sup> at 5:00pm**

## Unit III. Art as photography

For this unit read Rosalind Krauss, "Reinventing the Medium" and Abigail Solomon Godeau, "Photography after art photography"

### 1. Art as Index

Rosalind Krauss, "Notes on the Index, Part 1 and Part 2"; Douglas Crimp, "On the Museum's Ruins"

### 2. Originals and Copies

Carter Ratcliff, "Andy Warhol: Inflation Artist"; Martha Buskirk, "Original Copies" from *The Contingent Object of Contemporary Art*; Douglas Crimp, "The Photographic Conditions of Postmodernism"; Howard Singerman, "Sherrie Levine's Art History"; and Abigail Solomon

Godeau, "Winning the Game When the Rules Have Been Changes: Art Photography and Postmodernism"

### 3. Beyond Style

David Galenson, "And Now for Something Completely Different"

### 4. Constructing Identities

Tony Godfrey, "Looking at Others: Artists Using Photography" from *Conceptual Art*; John Pultz, "1960-1975: The Body, Photography, and Art in the Era of Vietnam" and "Photography Since 1975: Gender, Politics, and the Postmodern Body," from *The Body and the Lens*; Peggy Phelan, "Francesca Woodman's Photography: Death and the Image One More Time"; and Marvin Heifermann, "In Front of the Camera, Behind the Scene: Cindy Sherman's 'Untitled Film Stills'"

**5. Simulacra and Spectacles**

Andy Grundberg, "The Crisis of the Real"; David Company, "A Theoretical Diagram in an Empty Classroom': Jeff Wall's *Picture for Women*"

**Third writing assignment due December 13<sup>th</sup> at 5:00pm**